

VIDEO ART



Ed Emshwiller: Combining Inner and Outer Landscapes

Ed Emshwiller deserves the title of Dean of Video Artists. His important video experiments, produced mostly during his eight-year residency at the Television Laboratory of WNET/Thirteen, New York, have inspired younger video artists. At the invitation of Lori Zippy of Electronic Arts Intermix (EAI), Emshwiller's videotape distributor, I recently reviewed his prodigious output during a two-day screening. Names like Skip Sweeney, John Sanborn, Mitchell Kriegman, Doris Chase, Bill Viola and Kit Fitzgerald, among others, came to mind. That Emshwiller has attempted and realized so many ideas, methods and techniques while hardly ever repeating himself is quite an historical achievement. Perhaps his work is so enduring

because he is interested in creating total compositions rather than individual effects.

In a videotaped artist's statement produced by EAI, Emshwiller says in part: "In a curious way, when I became involved in video, it was a way of returning to painting . . . I've always been interested in combining, transforming images. With video, I can readily combine the inner world, the fantasy world, the subjective world, with the external world. To me, that inner landscape is as important as the external landscape. One of the beauties of video is that it is probably the most immediate and most effective documenting medium for capturing reality. But, simultaneously, it has a great capacity for dealing with fan-

tasy and combining real images in unreal ways."

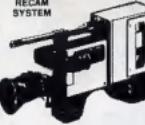
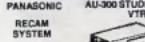
It was informative for me to re-view the Emshwiller tapes after a talk with him in New York last January:

Scapemates, nominated for a 1972-73 New York Emmy Award, is a half-hour color work using two dancers in a computer-generated environment. Beginning with black-and-white art work, Emshwiller created the basic shapes and movements electronically, achieving the illusion of depth. Later, the dancers were choreographed and chromakeyed into the ever-changing environment. A Paik-Abe video synthesizer added the background color and white, while multiple generations of imagery created the desired textual qualities.

Emshwiller composed the soundtrack using tape recorders and a Moog audio synthesizer. To avoid curdling, the layering of reality with fantasy requires special mixing skills. Ed proved to be a master at combining his "inner and outer landscapes." *Scapemates* was produced with grants from the Rockefeller Foundation, the National Endowment for the Arts (NEA), and the New York State Council on the Arts (NYSCA), plus encouragement from David Loxton, the TV Lab's director, and with computer animation by Dolphin Productions of Computer Image Corp.

TELEVISION EQUIPMENT

FOR THE BROADCAST PROFESSIONAL



TASCAN AUDIO SYSTEMS



CONVERGENCE EDITING SYSTEMS



AUDIO

We Recommend The Following Equipment:

VIDEO

Cameras

Hitsachi

Ikegami

Panasonic

JVC

Sony

Recorders

Hitsachi 1" Type C

JVC

Panasonic 1/2" M-Fontal

Sony

Editors

Convergence

JVC

Panasonic

Sony

United Media

Monitors

Berco

Conrac

Hitsachi

Ikegami

JVC

Panasonic

Sharp

Tripods/Heads

Bogen

ITE

O'Connor

Peter Lisand

Quicksat

Sachtler

Vinten

Scopes/

Sync Generators

Dynair

Faroudja/Fortel

Grass Valley

Hedco

Hitachi

Leader

Shintron

Sigma

Tektronix

3M Minicom

Videotek

Time Base

ADDA

For-A

Fortel

Microtime

Lighting

Bartek/Colortran

Cine 60

Lowell

Smith Victor

Video Pulse Dist.

Dynair

Grass Valley

Hedco

Microtron

Sigma

3M Minicom

Time Code

Amtel

BTX

Datametrics

For-A

Grey

Shintron

Video Cables/

Batteries/

System Support

Anton Bauer

Orvis

Comprehensive

GM Power

AGFA

Fuji

3M

Sony

King Porta Pattern

Projection TV

V Star

Hitsachi

NEC

Sony

Equipment Cases

Anvil

Excalibur

Closed Circuit

Gyr

Hitachi

Ikegami

Microwave

Associates

NEC

Panasonic

Pentax

RCA

Sanyo

Vicon

Video Tape

AGFA

Fuji

3M

Sony

Anchor

Ashley

BGW

Beyer

BTX-Synchronizer

Clear Com

Crown

David Haier

Electro Voice/TAPCO

Fostex

RTS

Sennheiser

Shure

Teac-Tascam

UREI

Velody People

White

Yamaha

(213) 851-1236

3459 Cahuenga Boulevard West
Hollywood, CA 90068

**CALL FOR
YOUR FREE
CATALOGUE.**

SHORELINE
TELEPRODUCTION SYSTEMS

Get more info. Circle Reader Card No. 155

Videography

CONTRACTS
NICK RECALL General Manager • 214 / 556-1043
Four Dallas Communications Complex • Suite 118 • Irving, Texas 75039
located at the Dallas Communications Complex in the Studies at Las Colinas

- CMX editables Amplex-ADD
- S chassis Amplex-ADD
- 2 - one inch editing bays
- Dubner - Computer Graphics
- Grases Valley 300 - 3B Switchers
- Screening Room
- Clients lounge (1000 sq. ft.)
- Which showers and kitchens
- Ward - Beck Audio

FEATURING:

A black and white illustration of a futuristic cityscape. In the foreground, a large, circular, stylized sign with the word "ACTION" in bold, block letters is mounted on a building. The city is filled with flying cars, tall buildings, and various futuristic structures. The overall style is reminiscent of a 1950s science fiction movie poster.

DALLAS
POST-PI
CENTER

Get more info. Circle Reader Card No. 156

TYPE "C" 1" MASTER

RECAM AND/OR U-MAT (4" x 4" BVU) (4" x 4" M-FORMAT)

INTERFORMAT EDITING

VIDEOTEX SERVICES

REBO
REBO

the Eshswiller family is a look at a family that has the work ethic and desire to succeed that the world needs. His video series of the Eshswiller family's farm, *Ploughing and Sowing*, has been produced by *NETWORLD*, TV 1973, a non-fiction television network that produces programs for the public television system. The Eshswiller family is a look at a family that has the work ethic and desire to succeed that the world needs. His video series of the Eshswiller family's farm, *Ploughing and Sowing*, has been produced by *NETWORLD*, TV 1973, a non-fiction television network that produces programs for the public television system. The Eshswiller family is a look at a family that has the work ethic and desire to succeed that the world needs. His video series of the Eshswiller family's farm, *Ploughing and Sowing*, has been produced by *NETWORLD*, TV 1973, a non-fiction television network that produces programs for the public television system.

Crossings and Meetings, a 23-minute narrative format using video. The hour-long program was funded by the National Endowment for the Arts and produced by the TV 12 in 1974.

ily of artists in their own environment." While Ed's other videotapes used 2-inch tape, *Family Focus* was deliberately shot on black-and-white $\frac{1}{2}$ -inch and intermixed with 16mm family film footage, slides, photographs and computer-animated art processed to produce a personal and sometimes poetic inventory of family events and feelings.

The script was written and narrated by Carol Emshwiller. According to Ed, "All the members of the family were to have participated in the editing process. The tapes were to have been a source of feedback for the family who will mold the final product according to their own responses." Unfortunately, there were too many cooks creating the self-indulgent concoction. Despite the usual Emshwiller video virtuosity, the viewer is torn between loyalty to the maker and his family and the lack of the interest in the mixture of corny clichés, mawkish chatter and pompous pronouncements. As a record for the Emshwillers, their family and friends, it's fine, but the work lacks the universal appeal found in other Emshwiller works. This time, video verité and video manipulations helped to drown what may have been an interesting collection of family movies and snapshots. This contrasts with Skip Sweeney's spectacularly inventive use of family pictures in his videotape *My Father*

Emshwiller finds creating video installations challenging and satisfying. Dealing with architectural and psychological space is of great interest to him.

Sold Studebakers.

After experimenting with dramatic narrative, Emshwiller produced *Sur Faces* in 1977, an hour-long color videotape in which eight performers act out encounters between men and women expressed in different styles from Strindberg to Shakespeare to William Hanle. To the benefit of TV viewers, Emshwiller used the TV Lab's new computerized editing system and other hardware, using real, abstracted, synthesized and layered imagery to transform action from stage space to video space. Good, creative sound added to the narrative-musical structure and lent an implied poetry to the work. The piece was funded by the Rockefeller Foundation and NYSCA and produced at the TV Lab: David Loxton,

director; John Godfrey, videotape editor; Bill Marpet, technical assistant.

Dubs was produced in 1978 using special editing techniques to create the celebrated Emshwiller visual choreography. Like a witches' brew, two mask-like heads float in and out, around and about, finally revealing a man and a woman who go through a series of transformations and disappearances only to return to some form of connectedness. This tape is the quintessential Emshwiller experiment in electronic transformations in time and space, composing sound and images to create new forms of rhythmic video poetry. Using the CMX editing system, he organizes the actors' movements electronically as they go through their male-female interactions. Again, as in other Emshwiller works, I feel segments of *Dubs* can be enjoyed without disturbing the organic whole. Peter Emshwiller and Carla Jason support the work, engineer John Godfrey is videotape editor. The work was produced with a grant from NYSCA and produced at WNET's TV Lab with special thanks to Carol Brandenburg.

In September 1978, Emshwiller was interviewed on the *Dick Cavett Show* on PBS. In addition to showing excerpts of his work and regaling audiences with examples of his video manipulations, Ed gave a definition of video art: "The use of



Florida Film & Tape

Complete Crews & Equipment, Film or Tape, $\frac{3}{4}$ " Off Line, 1" On Line Suite, Plus

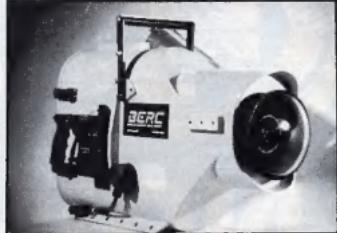
Film Editing

All Production Services, Including
Marine and Aviation

2185 Park Avenue North, Winter Park, FL
32789 — 305/628-4900

Get more Info. Circle Reader Card No. 161

BERC Proves Video and Water Do Mix



UNDERWATER HOUSING
designed for the
Ikegami HL-79 DAL Camera

Featuring:

- Complete Camera Controls
- Easy Maneuverability
- Underwater PL System

BERC
BROADCAST EQUIPMENT
RENTAL COMPANY

4545 Chermak
Burbank, Ca. 91505
(213) 841-3000

Get more Info. Circle Reader Card No. 175

Videography

565 Fifth Avenue, New York, NY 10017
Phone (212) 725-8080

COME SEE VMC IN ACTION...
ONLY AT WINDSOR TOTAL VIDEO.

VIDEOMOTION CONTROL
THE ULTIMATE IN VIDEO
ANIMATION, FRAME-BY-FRAME
MOVEMENT, FRAME-8-CHANNEL
RECORDING FOR CELL ANIMATION
ALL-ON-LINE WITH OUR
STYL-E-OFF-THE-ART CMX SYSTEM
AND DVE

VIDEO MOTION CONTROL



1000 REINDEER CREEK WAY, SUITE 801
MIAMI, FLORIDA 33141

MATRIX MISSION

CREWS IN AMERICA

WITH THE DEST VIDEOS

GO ON LOCATION

Forms of perception and awareness is selective, mediated, designed to fit our needs. A lot of visual program which can be shown on TV, but in art gallery and when we're in situation we're more receptive to external environment and awarenes



Responsive and Professional Repair on Ikegami, Sony, Panasonic and JVC broadcast and industrial equipment.

Low cost rentals immediately available.

Pick-up and Delivery Arranged.

BNS Technical Services
Pier 62 (West 23rd St., 3rd floor)
New York NY 10011

Get more Info. Circle Reader Card No. 165

THE VERY BEST.

- Fresh, contemporary American music
- Computerized **MusicSelector™**
- Large, expanding catalog
- Music buy-out option


Soper Sound
 MUSIC LIBRARY

P. O. Box 498, Palo Alto, CA 94301
 (415) 321-4022
 (800) 227-9980 (outside of California)

Get more Info. Circle Reader Card No. 166

monitor installation with stereo sound, *Passes*, was shown in December of last year at the Whitney Museum of American Art, New York. Emshwiller calls the piece, produced at Cal Arts, "a musical surround—five short pieces exploring aspects of time and space in video performance." One needed a revolving neck in order to follow the visual choreography displayed on the monitors placed on each of the gallery's four walls, but the beautiful sound, filling the space, was a delight to hear.

Here's how Emshwiller described each of the pieces in a gallery talk instituted by John Hanhardt, the museum's curator for film and video: *Space Passes* consists of simultaneous showing, on separate monitors, of four unedited musical events taped in different locations. *Vascular Passes* shows closeup images of the body with internal sounds recorded through a sensitive medical microphone. *Cut Passes* is a music-dance performance restructured by video editing for multiple sonic and visual exchanges. *Pan Passes* consists of digital video image echoes, postproduction audio echoes, and asynchronous video-installation echoes orchestrated to transform sounds and images of a performance recorded with a fixed camera."

Thanks to Ed Emshwiller's four-week offer of encouragement and equipment use, *Hajj*, Lee Breuer's "performance poem" acted by Mabou Mines' Ruth Maleczech, had its premiere at Cal Arts in March 1983 before coming to the Public Theatre in New York. Although a one-woman show, the array of video equipment with three camera operators, two monitor controllers, a lighting and sound technician, and a musician, all working with split-second timing, made it a multi-faceted extravaganza which will be seen again later this year.

Ed Emshwiller was born in East Lansing, Michigan, in 1925. He knew he was going to be an artist as far back as he could remember, an idea that was encouraged at home and in school. He recalls his mother saying he must have "art in his soul" as he took lessons at the Chicago Art Institute while he was in the second and third grade. When his family moved to Washington, D.C., Ed took Saturday art classes at the Corcoran Art Gallery.

After a three-year stint in the Army, he attended the University of Michigan, where he received a Bachelor of Design degree in 1949, then he went to Paris to study graphics at the Ecole des Beaux-Arts. When he moved to New York in 1951, and until 1964, Emshwiller led what he called a schizophrenic life doing abstract expressionist oils for pleasure and science fiction illustrations in gouache to earn a living for himself and his growing family. While his formal work was abstract, his commercial work

ES255 is an eight gigabyte, multi-speed, bidirectional SMPIP reader which adds the SMPTE input to your video. You can now "burn" the video code into the video portion of your tape, or feed a monitor directly.



SMPTE IN/VIDEO OUT
ES255
FOR OFF-LINE EDITING
AND

ES254 BI-Directional, Multispeed
(1/20 to 20 times), eight digit reader with
“freeze” control. On loss of code, displays
last valid code read. \$709

Reads at play back speed, has "freeze" control. \$477

ES253 Eight digit
reader, displays
Hours, Minutes,
Seconds and Frames.

ES261 is an eight digit SMPTE/Time Code Generator, capable of drop frame or non-drop frame operation.



SMpte Perfect Timing

Around 1971, Charles Levine, inter-

also produced a number of films for the

him. He worked as a cameraman, contributed on projects, produced a number of low-budget films and worked on documentaries, including *Project Apollo*. He

Two years later, in 1950, Eustis sold his collection to the National Film Board of Canada, which had been established in 1939 to encourage the production of Canadian films. The NFB used the collection to train new film-makers and to develop a national film industry. The collection was then sold to the Canadian Film Institute, which has since made it available to researchers and film-makers around the world. The collection is now part of the Canadian Film Institute's permanent collection and is available for research and study.

**SPECIAL BACKGROUND EFFECTS**

* * * * * great for titles, productions, spots
VOLUME 1: LASER FX - 4 segments, 13
 minutes total. 3/4" video
 \$65 postpaid, rights free.

VIDEO FX PO Box 836 EDISON, NJ 08818

Get more Info. Circle Reader Card No. 168

ior, what they say and what they do and what they produce. We all learn from one another. I think the appreciation of art can be taught. To be creative, imaginative, to have personal vision, is probably harder to come by probably because it has a lot to do with the factor of motivation and the psychological drive of the individual. Of course genes have something to do with it. We are all products of our environment and our heritage."

I asked Ed Emshwiller why so many people lack an understanding of video art. He replied: "If you're doing something outside the normal popular arts, you get more people who don't like your work. Years ago, when I had a show of my abstract paintings, I was in the gallery when a man came in with his preteen son. Like a Rorschach test, he went around the gallery telling the boy what to see: 'This is a painting of a storm at sea. This is a jungle with a great deal of danger, etc., etc.' This, of course, was the father's projections. I was both amused and horrified by it all because the boy was denied his imagination."

According to Emshwiller, most people, at particular points in their lives, don't know how to see new work unless they are told, with words, how and what to see, and that some linguists say we can't see anything we don't have words for.



Ed Emshwiller.

"It's where the meaning of a work resides that causes a lot of the misunderstanding, resentment and hostility," he said. "I remember when my mother was at a Nikolais dance. She was enraged because she didn't understand what the dance was about. I told her to enjoy the movement, enjoy the color—don't look for a story in the conventional sense. It seems that adults feel *obliged* to know what these things are, and if they don't understand them, they frequently feel that people are putting them on. They are frustrated because it makes them look foolish." It's not only that they don't understand the art, but that they often don't understand the explanation of the art!

Compact. Dependable. Experienced.

Full-service videotape production.

VRS Wants To Put You In The Captain's Chair!



Our newly customized 1983 Dodge Maxi-Van has three captain's chairs and comfortable seating for five more adults. But room and comfort are only a few ways VRS can help your next video production be the best yet. Our state-of-the-art, 1" portable control

room" includes sophisticated audio and video monitoring and comes complete for film-style shooting or multi-camera productions. All these features plus a seasoned production staff add up to the kind of dependability upon which VRS has built its reputation. So why not give us a call for your next video production and find out why VRS is your best shot on location.

**Video Remote Services**

302 Marlborough, Bloomfield Hills, Michigan 48013
 Michigan: 313-335-6795 Florida: 305-671-8859

Get more Info. Circle Reader Card No. 169

Reeves AV Systems, Inc.**Video Equipment Sales & Service**

CONSULTATION
 DESIGN
 TRAINING
 MAINTENANCE
 SUPPORT

Authorized professional dealers for: Sony, Panasonic, JVC, Tektronix, Crosspoint Latch, For-A, Lowell, Di-Tech, Video Datasystems, Canon, Fujinon, Quicksat, Winsted, Luxor, Bretford, Sennheiser, Mitsubishi Video Projection System, and many more.

One of New York's Best Equipped
FACTORY AUTHORIZED
 Video Service Center On Premises.

Serving the Corporate Community ...
 ... Dependably and Competitively.

212
573-8652 **227 East 45th St. 15th Fl.**
 New York, New York 10017

A Reeves Communications Company

Get more Info. Circle Reader Card No. 170

Videography

CHI-SQUARE TEST: CHI-SQUARE TESTS FOR CATEGORICAL DATA

© 2004 Microsoft Corporation. All rights reserved.

WEYNAND ASSOCIATES offers hands-on
help process full courses and seminars that can
make your next move more effective.

- Computerized Videotape Editing
- Videocassette Operations
- Film/Type Transfers (Ramat Center)
- Switcher & Digital Effects
- Film/Type Generations
- For more information, call or write:

WEYNAND ASSOCIATES
6273 Bellistic Avenue
Woodland Hills, CA 91367
(213) 992-4481
The "State of the Art"
Post Production Training People

— TRAINING —

Whichever the reason for your move, don't forget the most important step: preparing you for the purchase of new equipment or making a career change? Changing your product line plans? Or moving from tape? Whatever the most important step: forget the most important step: preparing you for the purchase of new equipment or making a career change? Changing your product line plans? Or moving from tape?

Are You Getting into Post?

elitist fine arts. The reason for that, I would move my wife along to really enjoy a good, old-fashioned Hotel. "Though I enjoy the popular arts, I'm something of a populist at heart. I'm more of a populist than a elitist in my taste, we consider excellence effective. And those we deem more effective. And we're not afraid to assess them. We say it's more or less about us, given the backtracking the comparisons we relate to this particular criticism. "We all critics, we'll have judgments, we'll have interpretations, what I think we're talking about is, given the backtracking the elitist fine arts. The reason for that, when we lack of when we lack of

Two images from Emwiller's 1972 tape Stape-Mates.



frankly, is that I think it's where new ideas happen that are stimulating to me more often—among the people who are trying new forms. Not to say that they always succeed. God knows they don't, but I am interested in the opening up—being on that edge—that's what is most important to me. So if I had to choose sides, I would go with the elitists."

Regarding the future, Emshwiller claims that just the way the automobile replaced the horse, the computer is going to materially change our lives. "The process of distribution is going through a shakedown today. Technol-

ogy is turning the world over and causing unrest at the present time. Distribution of information and robots will play quite a role. As a result, we're going to have to restructure our whole society. When the automobile arrived, we developed ribbons of concrete everywhere. Today we're living in a Xerox world—once something is made, it becomes free as speech. As we talk and I coin a new phrase, my phrase becomes our phrase, and the minute you publish it in *Videography*, it becomes the phrase of a great many people overnight. That's the way information goes today."

To Ed Emshwiller, making work is a challenge, an adventure, a quest, a series of discoveries, an excitement in trying to grow. "Although I've tried a lot of different things, we all have habits, ruts of thinking, so that we have a signature even when we try to be different. As we grow older we become more selective, and that makes it more difficult to create new forms. It's my intention to keep growing. If I don't, then I know I'm not fulfilling my self-image," he said.

Considering the layering possibilities inherent in video, I asked Emshwiller if he thought there was a limit as to how many audiovisual stimuli the brain can absorb and process. "There's definitely a limit," he said. "We make some sense out of whatever information we are given, but whether or not we're really receiving it, except in the grossest sense, is a question. Overload is our natural state. We filter out most things, and make sense of a few things. When we get a barrage of images and sounds, we may be confused more than we are normally. Of course, when we're confused, we feel lost, and get a real sense of overload," he added.

Emshwiller recalled that the very first piece he did on cable had portions that were a mess because no one could possibly have gotten all the information contained in it. "I know some people who deliberately go for what I call a simultaneous bombardment of too many sources at one time, a kind of cacophony of sound and image. During the '60s, when people were trying to stretch limits of perception through various art forms, two things were pretty clear: one kind of limit was stasis—no information, no movement, no change. The other was a bombardment where there was an overload. We're ultimately not comfortable with no movement and we're ultimately not comfortable with so much confusion that we can't find our bearings. Once you've experienced both extremes, you've had it. I wouldn't waste my time to do either," he said. "It's like painting white on white. Who needs to do that again? If you want to, fine, feel free, but it doesn't give me any new information, or a new sensation," he added.

Pioneer painter, film and video artist Ed Emshwiller has taught at Yale University, the University of California at Berkeley, Cornell University, the State University of New York at Buffalo, and has given workshops at various media arts centers. He is a rare, sensitive, compassionate human being who happens to enjoy imagemaking. He expressed his philosophy of work in the following words: "The thing that never changes, no matter what medium I use, is the difficulty of conceiving and structuring a work that is meaningful to other human beings."

LIGHT FIDELITY

The video aficionado knows the importance of light to reproduction quality. The Mini-Cool's specially coated reflector is the difference between humdrum and crisp, color-correct pictures.

The reflector determines precisely which wavelengths (colors) are reflected onto the subject and which are passed backward. Ultraviolet wavelengths, harmful to film and video tape images, are also passed to the rear. Results: the subject is illuminated only with pure visible light, virtually free of heat and color impurities.

Other innovative features include: light weight (12 oz.), choice of AC/DC operations (by merely interchanging the lamp), dual internal filter slots, built-in lamp safety shield, Teflon® coating, high temperature wiring and a wide range of accessories.

Test, compare and see the differences between light ordinary and light fidelity.

COOL-LUX
lighting ind. inc.

P.O. Box 4716, No. Hollywood, CA 91607 (213) 761-8181